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THE WATER-COLOURS OF
TURNER, COX & DE WINT

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TURNER, COX & DE WINT

WITH AN INTRODUCTION BY

A. P. OPPÉ

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FOREWORD

The publishers wish to express their gratitude to the lenders of the important pictures by Turner, Cox and de Wint to the Spring Exhibition at Messrs. Thos. Agnew & Sons' Galleries, 1924, in aid of the Artists' General Benevolent Institution, for their permission to reproduce them; and to them and to Messrs. Agnew for the facilities accorded for reproduction. The Catalogue of the Exhibition, with additional notes by Mr. Hugh Agnew, is included in this volume, both to serve as a record of a very memorable exhibition and to indicate where reproductions of other pictures, exhibited at the same time, are to be found.

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TURNER, COX and DE WINT.

I.

IF it were the custom, as it well might be, to date centenaries from the prime of life instead of from birth or death, we should now be celebrating Turner's. In 1825 he was already 50 years of age. Cox and de Wint, most popular among his fellow-workers, were a few years younger, but had both passed the age of 40. Each of the three had probably his most characteristic work yet to produce, but each had arrived at full maturity. Yet the intervening century has done little to affect their place among English landscape painters. Though Turner is no longer an active subject of debate, he remains, as in his own day, the outstanding, if an anomalous, figure. As for the other two, though there have been, of course, successions of movements among artists to which either or both appear hopelessly old fashioned, yet, even among painters, their direct tradition remains strong. To the general public, for good or for ill, the trio continue to represent English landscape painting, without qualification of style or date, as fully as they had well begun to do a century ago.

No doubt because of this still contemporary freshness none of the three has become, properly speaking, the subject of historical criticism or research. We are still awaiting from Mr. Finberg the exhaustive analysis of Turner's life and art, which should follow his study of the almost overwhelming material in the National collection. Cox, indeed, more fortunate in his contemporary biographers, has recently been handled afresh with care and discrimination by Mr. F. Gordon Roe, but the series in which his book appeared is limited to a modesty of scope, treatment and illustration which would be regarded as an indignity to the painters of any other school. On de Wint nothing of any consequence has been written since Sir Walter Armstrong's pioneer *Memoir*, now over 40 years old. Of the other men of the period, Constable, Bonington and, to some extent, the Norwich School are in better case; but the rest of the field, except for a few spots, either remains still untouched or is only crossed by paths which are so trodden that they can be followed blindfold, if, indeed, they are not worn so deep that they no longer give any view at all.

When the full history of English landscape painting comes to be written—and an instalment, at least, has long been a tantalizing prospect as the result of Colonel Grant's researches into the almost mythical XVIII. Century oil painters—the leading figures in water-colour of the earlier XIX. Century will, indeed, lose the credit of having burst spontaneously and miraculously out of nothing or less than nothing. This is the way in which they were made to appear by the enthusiasts of their own day who, after the invariable fashion of each successive age, depreciated in the interest of their own generation the achievements of their immediate predecessors. But, on the other hand, it will be no small gain and no less cause for pride in the English school as a whole if there is a far more general recognition than there is at present of the very real merits in the preceding art which these men by no means superseded. Further, when they themselves are seen as part of a general movement in the history of painting and not in splendid isolation, it will be found that they have an after as well as a before, and that they had a far more important share than is generally credited to them in fashioning the landscape painting, not only in water-colour but also in oil, of all future generations.

To this last point, remembering always that historical considerations cannot affect the real value of works of art, least of all in the case of a supreme genius such as Turner, this short sketch is devoted.

II.

Not only landscape but all art had still the vigour of youth in England during the last decade of the XVIII. Century which saw the beginnings of Turner. The first brilliant outburst which accompanied the institution of the Royal Academy was over with the death of Reynolds, Gainsborough and Wilson. Portraiture, least honoured by the artists themselves, was the strongest growth, but History still fired the noblest ambitions. Thanks to Boydell's Shakespeare and the market for engravings, it had looked for a moment as though the national aspirations for a great school in the grandest style might come to fruition. As the hope faded, some of the ambition was transferred to landscape, which, though somewhat meanly regarded, was coming into fashion. Amateurs encouraged,

even practised it, securing for professionals, besides commissions, tuition fees and the flattery (most potent in this country) of noble company and imitation. Prints and pictures of landscape were bought for their own sake as well as because of the antiquarian or other interests which they embodied; a return to nature and nature's simplicity encouraged representations of the pastoral near home, or of the aweful abroad or in the distant Lakes and Wales. Within the short period of some fifty years the art had obtained a very secure position. Based upon the conventions of earlier art, Italian and Dutch, it was schooled within a strong tradition which gave even to the merest portrait of house or ruin something of the dignified composition of a noble painting. There was also great exercise of skill. Amateurs who flocked to the auction rooms to contend with each other for pictures, prints and drawings of the old masters, recognised and demanded bravura of execution or exquisite daintiness of handling. Nor was observation lacking. Within, but always extending, the strong conventions which kept the young art from flying to pieces, there was the keenest naturalism, an ever increasing desire to paint nature as, to their vision, nature was paintable.

Water-colour landscape was finding itself increasingly popular. Economic conditions, poverty and the comparative smallness of rooms, caused coloured drawings to be used for portrait and landscape alike where the larger oil painting would have proved an embarrassment. Nor yet was water-colour confined to a small scale. In the embodied form, as it was called, it was used by Barrett and Sandby for all the purposes of the large oil painting, and even in the "pure" form, to which the name of water-colour was only now becoming confined, large pictures were far from uncommon. There was, in fact, little contrast except in the eyes of the strict academician who was bound by the conventions which dated from an earlier period between the water-colour and the oil painting. Long before Turner or the establishment of the Water-colour Society, Samuel Scott was credited with the first attempt to give to water-colours the strength of oils. The methods of painting in colour over a dark beginning were common to both. Their scope was much the same, except that for neat and almost miniature landscapes for the topographic cabinet or publication, water-colour was naturally the more appropriate medium. Even their colour range was essentially the same, and during the last years of the century, water-colour by

a simple change in its methods—the invasion, as Paul Sandby calls it, of the Yellow Fever—was bringing itself to a degree of brightness, even in English scenes, which he and other older practitioners regarded with horror.

The earliest drawing reproduced in this series, the "Conway Castle" (Plate i.) shews Turner already a virtuoso in all the immediate developments of the traditional style. If it is rightly dated, about 1802, it shews him no novice, but already an Associate of the Royal Academy, and either on the eve of election, or already elected, to full membership. Its limitations to browns and blues bring it within the group of almost monochromatic but richly toned landscapes, in which, whatever other experiments they were already making, Turner and Girtin were, at the turn of the century, developing their nobler conceptions of scenery and their broader effects of atmosphere. The drawing is less blue than it was originally because some of the indigo has flown, and through this, perhaps, the sustained unity and grandeur of the composition are less apparent. No fading, however, has affected the truth of form and delicacy of handling in the trees and cottage in the foreground, nor the rich tones of the water and reflection beneath them, passages of inspired observation and responsive treatment such as make Turner's English work of about this period, when he was still under the influence of a restrictive tradition, in some ways the most satisfying, as they are the most restful, of all his finished drawings.

III.

It is not in Turner, however, that the development of this quiet and restrained style of water-colour is to be watched. No one, not Girtin nor Cotman, could invest the sober scheme of colour with such infinite variety of tone, nor fashion it into shapes with such deftness of touch as could he, but the very possession of these qualities hurried him into other and more ambitious schemes of colour. Meanwhile the quieter style flourished bravely and proclaimed itself (always among others) in the large on the walls of the Water-colour Society's Exhibition. Cox and de Wint, only ten years Turner's juniors, but, owing to their provincial antecedents, already nearly a generation behind him, came at once under its influence, not his; and they carried on for years, de Wint indeed for all his life, many of the traditions of the older English school.

Almost indistinguishable from each other in these early days, indeed not infrequently so fully imitative of Varley or Girtin, that they are all but unrecognisable from other men, Cox and de Wint schooled themselves in tone and composition in blues and browns and greys. Like Girtin they sought for schemes in large open landscapes where road and river gave curved lines and broken tone for the foreground and a ruined abbey or a group of trees contrasted with open fields and sky; or they treated with Girtin's breadth of touch and tone the vignettes of cottage and tree which have always, since Gainsborough, delighted the English eye with their sweetness and prettiness. To the former group belong de Wint's "Westminster," in the Victoria and Albert Museum, and the "Croyland" which was lent to Messrs. Agnew's Exhibition in 1924, while the "Cookham" in the same exhibition, though its colour and details of technique proclaim it of later date, is clearly from its composition and structure either a rehandling of earlier material or a reversion to the conceptions of his youth. In the latter class comes the "Old Bridge" (Plate xxvi.) with its careful balancing of simple material and elaboration of deep blue tones and, even more clearly, a charming vision of open country, seen through trees, called at Messrs. Agnew's "A Suffolk Village," in which the quiet colour and grouping of cottages and feathery trees and the restrained effect of lighting are entirely in the traditional manner. So, too, are several silvery studies of trees, cottages and ponds, painted entirely without green of any kind, but solely with grey, blue and browns. One of these is reproduced in Plate xxvii. These may not, however, be early works in the manner of contemporary Edridge and Hunt, but quite possibly mature exercises in which de Wint deliberately returned to a more primitive style as being better suited for the introduction of a pupil into the methods of the art.

De Wint's work shows much more variety than is generally credited to him and, according to his widow, the flat open scenes with which he has naturally come to be identified, and to which his restrained colour is most suitable, were by no means always his favourites. His later and most ambitious drawings shew far more variety of subject. He did not, however, exhibit views of the Lakes or Wales till 1825, nor does he appear to have practised the landscape compositions based upon more or less Italianised versions of the scenery of those regions, which were the favourite exercises in heroic or epic composition in London in his early days. It is

scarcely likely, even with his determined love of simple representation, that he entirely refrained from the attempt, but his efforts, if there were any, have either become dissociated from him through his invariable practice of not signing his work, or are so unimpressive that they have escaped memory. The influence of the style, however, remained powerful to the end in his large elaborations of scenery in Devonshire or other more conventionally picturesque localities, while there is the strongest proof of careful study and regard for form in even the apparently most spontaneous of his characteristic river or fenland scenes. Sir Walter Armstrong indeed singles out as his most individual quality an invariable coherence and completeness of design in line, value and colour. This is no doubt an exaggeration, paradoxically based upon the perfection in form and colour of de Wint's most casual sketches, and it tends to become untrue precisely in proportion as his work becomes ambitious, and there is consequently the greater need for just this quality. Even the sketches not infrequently are haphazard and chaotic, and only owe their unity to the uniformity of the colour scheme and the harmonizing effect of passages left blank. But as a rule he shews the happiest gift or surest science of placing his simple incidents in a subtle pattern, whether in a finished drawing of down land, as in the "Harvest Field, with a distant view of Lincoln" (Plate xxx.), or in such a sketch of ruin and river as the "Kirkstall" (Plate xxxii.). His natural scheme of composition was horizontal, as is shewn by his constant habit of using long sketch books and filling the open pages on both sides. In his long finished drawings, often almost miniature in scale, he shews the utmost skill in varying the pattern and delighting the eye with complexity within a simple flat scheme.

If, despite this genius for composition, de Wint avoided to a great extent the heroic type of landscape even when it was fashionable, it was, no doubt, because he was instinctively more attracted by the other tendency of his age, that towards Naturalism. The two tendencies are not of necessity mutually exclusive, but they are naturally antithetic, and they were consciously contrasted before de Wint's day as the Dutch and Italianate traditions. In his adherence to the former de Wint comes nearest of the water-colour men to Constable, the only artist whose name, as it happens, is associated with his in the story of his life. Not often, indeed, do they come so close together as in the undated and undatable sketch

of greenery under a windy spring sky, called "Streatham Common" (Plate xxxi.). But often enough when he emphasises that his principal aim is to catch the purely atmospheric quality of light by the somewhat heterogeneous collection of natural objects upon which it falls, de Wint definitely recalls the oil painter. His fondness for sparkling white lights amongst his colour is also a mark of Constable, and the effect is more simply obtained in his medium. Even in such a finished drawing as the "Harvesting" (Plate xxix.) the naturalistic effort is clearly visible. It is masked to some extent by de Wint's want of curiosity about structural form which appears both in his treatment of architecture and in his trees, where, however, it is due not so much to want of study but to a preference for natural shapes which are elegant and pretty rather than forcible, and therefore appear conventional to an age which has developed a different taste.

With all his quiet colour and preference for naturalism, de Wint did not escape the prevailing tendency of his age toward brilliance. His superficially sombre schemes are actually based upon the intensest colour which gives them a glowing radiance. But it is not through the vehemence of the underlying pigment that he attains his real effect. It is by juxtaposition of dark and light, skilful contrast within a generally restrained scheme. To this his famous cornfields owe their appearance of heat, though there is little or no sun upon them, nor violent effect of light or colour. Certainly de Wint might appear old-fashioned to the end of his life, but his methods could hold their own among those of his most advanced contemporaries, and he would have gained rather than lost had he adhered more strictly to his own nature and to tradition, and had not coquetted, more especially towards the end, with the newer schemes of colour.

IV.

Cox on the other hand was not long in entering upon the road of striking colour effects. His was a far less determined and a gayer nature than de Wint's, and he seems to have sought much more freely the society, and to have felt the influence more readily, of other artists. Not less important, perhaps, was his long residence in the country which familiarised him with Nature in all her moods

and seasons, whereas de Wint, like his predecessors of the XVIII. Century, largely limited himself to sketching excursions in the late summer and autumn. The contrast must not be pressed but it is to some extent indicative of a change, both in art and habits, between the two generations. In the "Folkestone" (Plate xv.) and "Calais Pier" (Plate xvi.), Cox is still quite moderate in his colour, the gayer tones of the former, which was intended for engraving, being, perhaps, due to the imitation of Turner's views which were drawn for the same purpose and were exhibited by the engravers. But at any rate by the time of, or soon after, his third visit to the Continent he had discarded every shred of his earlier reserve, and had given himself over entirely to many hued brightness. Probably the dominant influence was not so much Turner's as that of Bonington, whose death at an early age, in 1828, would alone have impressed him on his contemporaries, even if the exhibition of his work, shortly before and after, had not created the sensation of something wonderful and fresh. No doubt his visits to the scenes of Bonington's own pictures did much to strengthen their effect on Cox's art. He is said, like de Wint, not to have enjoyed his tours abroad. In both, probably, material discomforts were the chief cause of the trouble. But while de Wint's travels seem to have produced nothing memorable, it is difficult to believe that Cox's eye and art were not invigorated when one sees the simple but delicately coloured sketches of Paris which rank among the very happiest productions in the whole of his life.

For years an exponent of the traditional theories of landscape painting, even a writer upon them, Cox could not escape a long period of rigid discipline in the laws of chiaroscuro and composition. Even after his indulgence in a full palette, his mountain scenes are contrived with skilful management of mass and line and distance, all the more apparent perhaps because imposed upon him by the needs of engraving. Sustained composition seems to have been rather beyond his power—nearly all his pictures, when he came to paint in oil, were small—and manipulation of detail had a greater attraction for him than massing and fitting together the parts of the picture. "Finish" being now out of fashion the works of Cox in which the handling is delicate and neat are somewhat undervalued though they belong to his period of fullest maturity. Nothing could be more unjust, for there is a quality in brisk minute touch and representation which peculiarly befits brightness of colour.

Where there is a real sentiment in accord with the colour scheme, as there is in the "Lancaster Sands" (Plate xx.), the solid care and science directing and controlling the fine touches enhance, rather than detract from its expression.

Of course neatness of handling and gaiety of colour lead very soon to the merest prettiness, the sugared representation of materially agreeable things. This is the besetting vice of English painting, as flagrant during this period as before and after. Cox, by far the weakest of the present group, falls most completely into this abyss. That he was not overwhelmed by it he has, perhaps, to thank his very lack of patience. For his long skill gave him a power of attaining his end with so little appearance of labour, that his effects come lightly and freshly and his sweetness does not cloy. In his beach scenes, as in the version of Rhyl Sands (Plate xxiv.) or in his "Hayfield" (Plate xviii.), delightful colour and atmosphere are thrown together with the delicacy and lightness of some supreme confection. Nor are they merely sweet-meats. The very want of all intenser qualities and the absence of decorative intention give them an air of blithe improvisation which is peculiarly suitable to the English landscape. They have something of the uncalculating freshness of Rowlandson.

The same process is to be observed in the development of Cox's more solemn and even tempestuous subjects. Just as he lightened and brightened the old pastoral subjects, and reduced to a single breezy gust their wide and serene atmosphere, so he dealt with mountains and with storms. At one moment in his later maturity he painted the Welsh Hills, perhaps under the influence of the friend Cotman with whom he often shews the strangest affinities, with far greater simplicity than in his earlier period but with a breadth of colour and a selection of form which disappeared long before the end. One of the finest drawings of this type, indeed one of the very finest of Cox's drawings, is the "Carnarvon" lent by Mr. C. P. Allen to the British Empire Exhibition. With its Cazin-like harmonies of cool grey-blue, its graded tones and its simple but telling construction, it came as a surprise even to those accustomed to the unexpectedness of Cox's manifestations. Something of this quality remains in the background and the general structure of "The Skirts of the Forest" (Plate xxv.), though here drama replaces repose. But as a rule though Cox always retains something of the scenic grandeur of the compositions current in

his early days, he does not so much reduce their elaborate magnificence into simplicity as suggest it by a confusion. Inevitably, their rhetoric becomes a touch of bluster. So, too, he replaces their rich but careful tones by a fruity opulence of colour. The result appealed as a move in the direction of nature at the time, especially since it was accompanied by the pleasure which is always aroused when forms are made to appear out of apparently shapeless brush-work, a pleasure which, as modern critics do not always remember, is in itself of no greater aesthetic importance than that of minute finish. Even so, it is probable that Cox would not have made so wide an appeal had he not had recourse to the interest of human incident. Cox's peasants are no longer "figures" as they were to Wilson and the classical school, even "objects" as they were to de Wint and to a great extent to Turner, entering as shapes and spots of dark or light or colour into the design and rhythm of the landscape. Without materially affecting the structure of the picture they are so emphasised with their homely realism and at the same time charged with sentiment as to give the scene a kind of coherence and content which neither the composition nor, as in the gay meadow pictures, the light and colour were able to provide.

V.

Already with his emphasis on anecdotal or dramatic interest Cox has passed well over into another age, replacing with the new realism the sentiment which had in his youth expressed itself in inflated classical elaboration. His wind tossed Welsh peasants are the lineal descendants, though much changed in feeling, of the travellers who had cowered beneath the wind in heroic landscapes from the earliest days; pendants to nymphs and shepherds in Elysian compositions. But that the human sentiment had again to be imported into the picture shews that the battle for coloured representation had been won completely. In themselves the new colour and new representation of nature no longer sufficed. Even the classicists Barrett, Havell, Palmer, Linnell, had thrown themselves on the side of brilliant colour. It was a picture of Havell's in 1815 which was rejected by the British Institution because he had dared to attempt what appeared to contemporary painters as "real

sunlight." Cotman, Prout, Fielding, Robson, Hunt, even Varley and at times de Wint—indeed everyone was seized with the desire of painting varied and, as it seemed, natural colours. Nor was the movement by any means confined to water-colours. In oils, figure-painters and landscape men alike vied in the new scheme. The contest appeared to them as lying between the golden and the silvery picture, meaning by golden a rich brown glaze and by silvery sheer whiteness. Quite apart from Constable, the most permanent in his effect of the protagonists, the white scheme forced itself to the front. The battle raged most fiercely about 1828 when, as was then said, the death of Sir George Beaumont, the hero of Constable's "Brown Tree," removed the greatest power on the side of the old tradition. In 1829 Eastlake wrote that the silvery picture has quite killed the golden in the exhibition. And the influence of exhibitions, though their power had been fully recognised from at least the beginning of the century, was only an incidental feature of the movement. It had its prime reason in the real joy and enlargement of spirit belonging to vivid colour in itself, and in its value as a new key to the fuller understanding of nature and instrument in its representation.

In this movement, standing apart, apparently indifferent, enigmatic and often mocking, the principal actor was Turner. How far he was the actual inventor of any scheme or process it is difficult to say. First discoveries are poor grounds on which to base credit because with a little research it is always possible to unearth some earlier example to which the credit must be transferred. Certainly the man who could produce a Blacksmith's Shop to rival Wilkie, and sent, as it is said, his pictures to the Academy in such an inchoate condition that he could practically paint them according to the company in which they were hung, was one who could and would adopt any idea or device which struck him as valuable and promising in the work of others, old or new, at home or abroad. But from whomever he may have learnt, he could straightway teach that man and all the rest. In water-colours, it is true, he practically ceased to send his drawings to public exhibition in 1804. His work cannot, therefore, be supposed to have excited rivalry on the walls of galleries. But his earlier drawings were so famous that he was invariably quoted at the time among, and indeed as the recognised chief of, the exponents of the new school of water-colour, though he was not, of course, a member of the Society on whose

behalf, as a rule, its pæans were sung. Moreover, his drawings for the engravers were exhibited in mass by the publishers both in 1822 and in 1833. By that date the really vivifying influence, so universal and on men so various that it is almost inestimable, had already been exerted. Afterwards, his art, in water-colour and oil alike, became so individual that influence involved sheer imitation and the painters who lived, as it was said, off the crumbs which fell from his table might just as well not have lived at all. Yet, even now, his existence and example were of the utmost moment, if only because in the shadow of his inspired and sometimes incomprehensible imaginations, the more timid innovations or extravagances of more prosaic workers could flourish bravely.

VI.

It is not easy now, even with Ruskin's assistance, to think of Turner as a leader in a naturalistic movement. His earlier pictures are too heavily charged with antecedent convention, in the later the treatment of form is too deliberately unsubstantial and too far removed from photographic literalness. But apart from the English drawings in which the changes were necessarily more subtle and at the same time less personal, such a product of his first visit to Switzerland as the immense "Mont Blanc from the Val d'Aosta" of 1805 (Plate ii.) must have appeared to the beholder as a window at last thrown open into clear air and reality. Yet compared with his later work it is quite conservative in colour, and in structure and idea is still redolent of Cozens. In the small and gemlike English drawings of the next decade, such as the Dartmouth (Plate iv.), or still more, the Margate (Plate vi.), the first impression must equally have been that nature's own wealth of colouring had now been mirrored. These two show only a calm light of midday, but with a strength of luminosity and an effect of real atmosphere which may well have seemed miraculous. Nor was Turner satisfied with these apparently simple effects. His eye was amazingly subtle to catch the most complicated and evanescent effects of light on object or mist, with a range extending from Claude Monet's brightness and irridescence almost to a Whistlerian monochrome. Sunsets, sunrises, nocturnes and thunderstorms, men had seen

before, though never with such totality as in Turner's pictures. But frosty mists, Alpine afterglows, and sun illumined fogs were a fresh and surprising development and, more especially when they were accompanied by the imaginative distortion of form which is their necessary corollary, they were too unfamiliar and came as a shock. The naturalism had gone beyond itself.

To express his ideas Turner developed an amazing technique. Almost from the first he discovered the utmost facility in brush work, a miniaturist's delicacy in his youthful architectural studies and a greater power even than Girtin's in manipulating Girtin's expressive blots. Neither habit left him and till a comparatively late period when he wished to make a record in colour, he could set it down faithfully and simply but always with extraordinary certainty and apparent speed in oil or water-colour or gouache. But for his developed atmospheric effects this was not enough. From the middle period onwards there is scarcely a trick or device known to water-colourmen before and after which he did not employ. They are fully summarised by Mr. C. F. Bell. Perhaps when they are analysed not one of his devices was absolutely new—conceivably some improvement in the manufacture of paper may at an early date have given him more consistently a satisfactory ground on which to work, as later an accident gave Cox his opportunity—but in their totality they formed an instrument as fresh and surprising as the visual comprehension which summoned them into being. Chiefly they consisted in a development of the touching stroke which is as inevitable and ancient a method in water-colour drawing as the flat wash with which it is contrasted, and by means of these in different colours and on differently toned grounds, Turner was able to represent the multitude of effects which spring from the coloured quality of light.

In all this, of course, mere naturalism was not the only motive. More and more, Turner came to revel in the sheer brilliance and variety of the colour to which his observation had led him. He had shewn that he was far from insensible to the beauty of deep modulated tones and that he could vary with light and freshness even the greenery of the English spring. To be content with these he would have needed to feel more strongly than he did the attraction of simplicity and repose and to have had more care for the first flat decorative pattern of his contour and pigment on the paper. He was, however, neither Girtin nor Cotman. Nor, fine draughtsman

as he was, did drawing tempt him. On the other hand, he studied polychromatic effects of lighting wherever he could find them, in Alpine afterglows, Venetian mists, London fogs and winter sunsets, and storing up, in mind or sketch book, a wealth of coloured harmonies, he tended to clothe in them any scene, English or foreign, which had chanced to catch his eye. The result may not have been characteristic in the sense that it gave the scene as the normal man might see it; nor is there any need to imagine that Turner had ever seen the spot in just that lucky moment. But Windsor Castle in Plate vii., irradiated with humid light, or Kidwelly (Plate viii.), white and ghostly, are real and probable and gorgeous in themselves. To a master of landscape effect like Turner the model is no more necessary than to an old Italian for the figures of a Last Judgment. The test of study and imagination, in one case in movement and passion, in the other in colour and light, is their own power of conviction or, if you will, illusion.

In one respect, however, foreign landscape gave Turner his greater opportunity. He could, had he so wished, have invested a pigsty with the glories of an iceberg, but in order properly to carry the full emotional riches of his colour, something more heroic was required than the familiar and, on the whole, unsensational landscape of this country. The plains and waters of Italy and the piled masses of the Alps gave him his most congenial subjects. Both served for endless notes, or studies, visions of ethereal brightness and delicate harmony. But it was the Alps on which he built the most ambitious of all his finished water-colours, the series in which, for private patrons and in the last decade of his life, he embodied all his impressions of past and recent visits to the scenes and all his long acquired mastery. Ruskin has told the story of their origin and how they frightened the timid with their novelty—even for Turner. Of these drawings, several were shewn at Messrs. Agnew's exhibition in 1924. Two of them, Lucerne and Constance, are reproduced in this book (Plates ix. and x.). In them, besides brilliance and wealth of colour, Turner expended all his amazing resources of composition. They are too great in their scope for casual inspection at an exhibition, probably, also, too concentrated to be seen together and among other pictures. Consequently, on the very rare occasions when they can be seen at all, they tend to be taken for granted, even to be almost disregarded, except for their supreme technical skill. The modern eye at an

exhibition is impatient of complications which are not grasped at once and of a breadth of colour and design which is not tangible and solid. But seen by themselves—as in the possession of their fortunate owners, or, to some degree, by means of reproduction—their great qualities can be slowly assimilated and they astound and delight by their endless play of mere form and colour, the unobtrusive skill with which the eye is led through insensible gradations to centres of light and interest, and the amazing deftness with which the first tender delicacy of coloured water upon the paper is sustained and reinforced in the echoing harmonies of the elaborated painting.

VII.

The influence of Turner's water-colour practice upon his own oil painting has always been recognised, both in regard to technique and to spirit. For the former, it may or may not be true that he actually mixed water-colour with oil upon his canvas, though it is stated very positively by no less a contemporary authority than Leslie; but there is also the evidence of a number of other details which are set forth in Burnet or Redgrave. They culminate in the use of a white prepared ground for the manipulation of oil pigment into semblances of form as nearly as possible in the way he used water-colours on paper. The full process may only represent his later practice; but both in technique and ideas, the two media developed concurrently throughout the whole of Turner's career, and priority is on the side of water-colour, in which he first acquired mastery and made his name. Nor was this development peculiar to Turner. He was here, as in everything else, the leader; but he was taking part in a very general movement to which perhaps, as is always the case with leaders, he may have owed almost as much as he gave.

That the general influence of water-colour on the oil painting of the period has not been recognised is due to two principal causes. In the first place the character and the importance of the developments in water-colour before Turner are only now beginning to be understood. To the first enthusiasts writing about 1825 the art appeared as an entirely new beginning and they naturally belittled or patronised the efforts of predecessors. Even now water-colour before Turner is spoken of as though it consisted entirely of pen and

ink outline, washed with monochrome and then gently coloured. In reality, charming and distinctive as this method is, it was only one of many used, and in the variety of technique employed during the last half of the 18th Century not only were all the germs of later practice present but, with all their limitations, these methods were practically those of contemporary oil painting. In particular direct colouring, regarded later as the invention of Turner, was perfectly well known. If it was not practised, the reasons lay in the whole conception of painting and not in the technique itself and they were precisely the same as prevented the use of the analogous methods in oil, although they, too, were already existent.

For,—and this is the second reason why the importance to history of water-colour painting is not recognised,—oil painting as it is known now was no more practised in the early days of Turner than was modern water-colour. The very same years, from about 1800 to 1830, which saw the extraordinary developments of water-colour were the years of turmoil out of which modern oil painting emerged. The history is very complicated and demands far fuller analysis than has as yet been given to it. But a vivid light is thrown upon it by the passages in Farington's Diary—the most interesting to the historian of art of all the revelations of that most valuable book—which relate the consternation of the conservative artists and connoisseurs before Turner's oil paintings of 1803. It is hard to remember that their confused and self-contradictory denunciations were aroused, not by the works of Turner's later period, but by pictures which even to Ruskin appeared almost entirely conventional and lacking in personality and power. No wonder that for the next twenty years or so Turner shewed uncertainty and his movements in conception and expression are hard to follow. It was a period of revolution and experiment, in which not only he but every other painter was struggling in a welter of old traditions and novel ideas.

In this period, whatever was to happen again at a later date, there could be no question of water-colour merely following oils. Oil had its depth and force which water-colour could strive to imitate as it had done for the last fifty years. But just because it failed in these qualities, water-colour developed the very features of vivacity of colour, transparency, fluidity of atmosphere in which oil painting was recognised to be lacking. Brilliance of colour belonged to the small drawings, transparency to the large, atmospheric effect to the material in itself. It was not for a whim, or merely to satisfy a client, least

of all to shine in an exhibition, that Turner chose water-colour for the majority of the large pictures which followed the sketches of his first Swiss tour. No doubt he thought, for the moment, that he had found in the medium something for which men, since the days of Reynolds, had been searching with more or less success in every conceivable device of varnish or glaze or vehicle, the quality of brilliance or luminosity which was the secret of nature or the old masters. Because water-colour did not satisfy with the depth of oil, it was necessary to repeat the experiment in that medium also. But in doing so it was equally necessary to retain the water-colour quality. Even in Turner the change was not effected in a day; on the contrary, he carried his experiments further and continued them longer than any of his contemporaries who, nevertheless, were, as a whole, following the same evolution in their more everyday manner.

It cannot of course be contended for a moment that water-colour ever dominated oil-painting or led it to the new methods, as it had been, and was still being, led itself under the old conventions and was again to be led in the new. Its weaknesses must have been at once apparent when drawings and pictures were seen together and it was with good reason that Turner discontinued the exhibition of drawings at the Academy, and the Water-Colour Society gave up its short-lived experiment of opening its doors to oil. Nor, though Westall is very frequently bracketed with Turner and Girtin as a pioneer of the new movement, and William Hunt's experiments were of great interest and importance, could water-colour attempt ambitious work in figures or history. These are the pictures which make exhibitions and without a similar movement in them even Turner would have been unable to secure a place for his more vivid landscapes. Even here it may well be that the heightened flashy colouring had invaded the large picture from the coloured print whose gaudiness had been denounced as vulgarity in the previous generation or from the miniature or pastel in which vividness was always legitimate. But since all artists can only represent nature dimly through the medium of the art to which they were accustomed, it was inevitable that when landscape in oil was called upon to shew itself among such works as these, it had recourse to the already existing water-colour traditions and innovations.

Nor was it merely a question of technique. The new methods answered to fresh ideas. Here the very modesty of the practitioner

in water-colour, the comparative unimportance of his work, the slightness of the effort, all caused or allowed experiments in representation and an attention to minutiæ and delicacies in nature which were unsuited to the more conventional academician for his oil painting. Long before Constable the Brown Tree had ceased to be indispensable to the water-colour draughtsmen. Even while they were still elaborating vast machines on the model of conventional oil-paintings, the water-colour men were developing the lighter and simpler, as well as the brighter and more vivid representation of the world around them. The mere appeal to a new and more modest type of patron was not without its influence. The champion of the old school, Sir George Beaumont, could sum up his scorn at the decay of all that he admired in landscape art, in the phrase, quoted by Wilkie in a letter, that the exhibitions had become 'tainted with water-colour.' The remark was true; the whole change in the trend of art, necessary if it was to continue alive, though it may seem to us, as it did to Beaumont, that as much was sacrificed as gained, was permeated, if not actually led, by the lighter medium. The ultimate triumph of the white picture with all that it means of naturalism, atmosphere and brilliance, was, in a sense, the victory of paper.

VIII.

Thus, the water-colour painters of the first half of the 19th Century had an integral share in affecting the whole course of subsequent painting in oil. Another integral result of the movement was the coloured sketch. Of course colouring "from Nature" in oil or water-colour was no more the discovery of the nineteenth century than sunsets and white grounds were the invention of Turner or storm driven peasants of David Cox. Nor, even in this period, is it by any means always possible to distinguish between the coloured "preparation" for an unexecuted picture and the note rapidly transferred to paper from memory or on the spot; while with many men, notably de Wint, the rapid sketch, even when from life, was often jotted down in a scheme of colour which, though brighter and originally more naturalistic, had become for him almost as much a settled formula as the combinations which earlier men had used for their beginnings.

On the whole however, colour being admittedly a secondary consideration, the older men had sought in their sketches from nature to make the fullest record in outline of incidents and facts of form. This gave them permanent material upon which to base their portrait or from which to construct their imaginary compositions. They trusted to memory, aided by written indications on the sketch, for adequate colouring. Their effects of lighting and studies of design were executed in the immensely flexible but never disconcerting medium of monochrome or brown and blue.

To the new generation, on the other hand, nature meant, over and above form and lighting, a never ending storehouse of coloured things whose delicacies and combinations needed immediate and separate record for their own sake or as hints for further play with the colours themselves. For these notes, owing to a variety of reasons among which easiness is certainly not to be counted, water-colour served admirably in experienced hands. The play of the soft brush gave all the vigour and vivacity in the delineation of form which are demanded from the rapid sketch; the tinted water all the necessary gradations of tone and colour. Anything like complete representation being out of the question, the very slightness of the medium gave force to its suggestiveness, while the white or delicately tinted paper automatically gave an atmospheric effect of light.

Each in his own way, Cox and de Wint produced among their sketches certainly their happiest effects. De Wint, especially, somewhat incurious about drawing and undistinguished in his pencil work, surpassed in the mastery with which his rough brushwork gave the effect of the full foliage of his dark trees, and their contrasts and tones of colour stand living against a scarcely indicated but luminous sky. His sketches, too, as in the "Old Farmstead" (Plate xxxiii.) have a wealth of colour which he kept out of his pictures, while he had a natural genius for placing his objects which as a rule throws his notes at once into a vigorous and compelling group. The lack of this quality makes Cox's colour notes less effective and they are much less well known. On the other hand they are more varied than de Wint's as deriving more from the outside world, and, being only notes, the absence of design detracts far less from the simple charm of their loose handling and reminiscent colour than it does from his own finished work. And if his actual colour notes are not generally seen,—indeed they were scarcely known until a large number recently appeared from some family storehouse, and his

normal sketch was a rough pencil drawing faintly washed with conventional colour,—the loss is less apparent because, unlike de Wint, he deliberately imported more and more into his drawings for the market some of the superficial characteristics of his first rough sketches.

But in sketch as in finished work it is Turner who remains supreme. He is sometimes said to have rarely used colour before the actual object and to have trusted to his memory to reproduce everything of a scene of which he had only made the roughest pencil scrawl. But whether from nature or not, his sketches are invariably conceived in pure terms of colour, and they are unsurpassed whether for the mere immediate harmony of tone and hue or for their suggestion of nature's colouring and light. There can be no greater proof of his consummate mastery than that he could retain through all his complicated structure of imaginative forms a great measure of the freedom and glory of his studies and preparations.

The Alpine Stream (Plate xiii.) and the Venice (Plate xiv.) shew the harmonies in which Turner saw, or with which he invested, forms and vistas already grandiose in themselves. The simpler, however, the subject and the means the greater the miracle. It is significant that reproduction in colour, which manages to convey however imperfectly, something of the heaped richness of his more complicated work, fails utterly to reproduce the still greater subtlety of his most simple effects. Nothing but the sight of the drawing itself can give an impression of the quiet luminous depths of green and brown, the still water, the almost motionless boats and the misty trees of the early "Barges on a River" (Plate xi.) Here the design is quiet as the subject and the colour, and it is left with a simplicity with which Turner could rarely rest content. It is his English "Rigi." Naturally for a moment the drawing moves to a regret that Turner could not allow his super-human sensibility to explore further into the profundities of this minor key. But in the next instant he reminds us, with the "Dawn after the Wreck" (Plate xii.) that sumptuousness and vigour have also their own beauty. To it Turner with his amazing exuberance and vitality could not fail to give the preference; and the world, which exists for action rather than reflection, joy rather than melancholy, is perhaps right in declaring for the riper content and holding in more honour the richer, if more strident, glory.

A. P. OPPÉ.

PLATE I

CONWAY CASTLE. By J. M. W. TURNER, R.A.
(Carmarthen No. 8. Size, 18½ × 24½.)

PLATE II

MONT BLANC FROM THE VAL D'AOSTA. *By J. M. W. TURNER, R.A.*
(Catalogue No. 3. Size, 26 × 39½ in.)

PLATE III.

CHAMOUNIX: MER DE GLACE. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 9. *Size*, 11 × 15in.)

PLATE IV.

DARTMOUTH. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 127. *Size*, 5½ × 8¾in.)

PLATE V.

WEISSENTHURM AND THE HOCHE MONUMENT. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 26. *Size,* $7\frac{3}{4} \times 12\frac{1}{2}$in.)

PLATE VI.

MARGATE. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 82. *Size*, 6 × 9 in.)

PLATE VII.

WINDSOR CASTLE. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 37. *Size,* 11¼ × 17in.)

PLATE VIII.

KIDWELLY CASTLE. *By J. M. W. TURNER, R.A.*
(Catalogue No. 41. Size, 11½ × 17¾in.)

PLATE IX.

CONSTANCE. *By J. M. W. TURNER, R.A.*
(Catalogue No. 54. Size, 12 × 18in.)

PLATE X.

BRUNNEN, LAKE OF LUCERNE. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 56. *Size*, 12 × 18¾in.)

PLATE XI.

BARGES ON A RIVER. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 83. *Size*, 8 × 10½in.)

PLATE XII.

DAWN AFTER THE WRECK. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 91. *Size,* 9¾ × 14in.)

PLATE XIII.

AN ALPINE STREAM. *By J. M. W. TURNER, R.A.*
(*Catalogue No.* 92. *Size*, 9 × 11¾in.)

PLATE XIV.

VENICE: THE GRAND CANAL. *By J. M. W. TURNER, R.A.*
(Catalogue No. 94. *Size,* 8½ × 13in.)

PLATE XV.

FOLKESTONE. *By D COX.*
(*Catalogue No.* 138. *Size,* 6 × 9in.)

PLATE XVI.

CALAIS PIER. *By D. COX.*
(Catalogue No. 133. Size, 7¼ × 10¼in.)

PLATE XVII.

LE PONT LOUIS XVI., PARIS. *By D. COX.*
(*Catalogue No.* 76. *Size,* 7 × 10in.)

PLATE XVIII.

PLATE XIX.

HOMEWARDS. *By D. COX.*
(*Catalogue No.* 137. *Size,* 6¾ × 9¼in.)

PLATE XX.

LANCASTER SANDS. *By D. Cox.*
(*Catalogue No.* 81. *Size,* 7[illegible] × [illegible]

PLATE XXI.

WINDSOR: "THE QUEEN!" *By D. COX.*
(*Catalogue No.* 136. *Size,* 10½ × 14½in.)

PLATE XXII.

COUNTING THE FLOCK. *By D. COX.*
(Catalogue No. 60. Size, 25 × 30½in.)

PLATE XXIII

BETTWS-Y-COED CHURCH. *By D. COX.*
(*Catalogue No.* 58. *Size*, 23 × 33½in.)

PLATE XXIV.

THE BEACH AT RHYL. *By D. COX.*
(*Catalogue No.* 36. *Size,* 10¼ × 14½in.)

PLATE XXV.

THE SKIRTS OF THE FOREST. *By D. COX.*
(Catalogue No. 16. Size, 18⅞ x 21½in.)

PLATE XXVI.

THE OLD BRIDGE. *By P. DE WINT.*
(*Catalogue No.* 119. *Size,* 11¼ × 9¾in.)

A COTTAGE ON THE NORFOLK BROADS. *By P. DE WINT.*
(*Catalogue No.* 112. *Size,* 9½ × 11in.)

PLATE XXVII.

PLATE XXVIII.

A CORNFIELD. *By P. DE WINT.*
(Catalogue No. 7. Size, 17 × 24in.)

PLATE XXIX.

HARVESTING. *By P. DE WINT.*
(Catalogue No. 50. Size, 14¼ × 20¾in.)

PLATE XXX.

A HARVEST FIELD WITH A DISTANT VIEW OF LINCOLN. *By P. DE WINT.*
(*Catalogue No.* 46. *Size*, 15 × 29½in.)

PLATE XXXI.

STREATHAM COMMON. *By P. DE WINT.*
(*Catalogue No.* 13. *Size,* 11 × 17in.)

PLATE XXXII.

KIRKSTALL ABBEY, YORKSHIRE. *By P. DE WINT.*
(*Catalogue No.* 44. *Size*, 10¾ × 16¼in.)

PLATE XXXIII.

AN OLD FARMSTEAD. *W. P. DE WINT.*
Canvas, 24 × 19 in.

CARNEGIE
UNITED KINGDOM

PLATE XXXIV.

COOKHAM. *By P DE WINT.*
(Catalogue No. 134. *Size,* 6 x 18.)

CATALOGUE OF THE EXHIBITION OF WATER-COLOURS BY TURNER, COX AND DE WINT, HELD AT MESSRS. THOS. AGNEW AND SONS' GALLERIES, LONDON, DURING APRIL AND MAY, 1924.

TURNER DRAWINGS—GROUP A.

Before 1810.

1. Salisbury Cathedral: The Lady Chapel. (1797). *J. M. W. Turner, R.A.*
   Exhibited at the Old Masters' Exhibition, Burlington House, 1887.
   Exhibited at the Guildhall Exhibition, 1899.
   Illustrated in Wedmore's "Turner & Ruskin." Vol. I.

2. Malvern Abbey. (1794). *J. M. W. Turner, R.A.*

3. Mont Blanc from the Val d'Aosta. (c. 1805). *J. M. W. Turner, R.A.*
   From the Farnley Hall Collection.
   Exhibited at the Old Masters' Exhibition, Burlington House, 1906.
   PLATE II.

4. Salisbury Cathedral: West Front. *J. M. W. Turner, R.A.*
   Exhibited at the Royal Academy, 1799.

5. Conway Castle. (c. 1802). *J. M. W. Turner, R.A.*
   PLATE I.

6. Saltwood Castle, Kent. *P. De Wint*
   Exhibited at the Manchester Jubilee Exhibition, 1887.
   Exhibited at the Southport Centenary Exhibition, 1892.
   Exhibited at the Whitworth Institute, Manchester, 1912.

7. A Cornfield. *P. De Wint*
   PLATE XXVIII.

8. Cader Idris. (c. 1800). *J. M. W. Turner, R.A.*
   Exhibited at the Old Masters' Exhibition, Burlington House, 1889.
   Exhibited at the Guildhall Exhibition, 1899.
   Exhibited at the Franco-British Exhibition, 1908.

9. Chamounix: "Mer de Glace avec le Cabin de Blair." (c. 1808). *J. M. W. Turner, R.A.*
   From the Farnley Hall Collection.
   Illustrated in Wedmore's "Turner and Ruskin," Volume II.
   PLATE III.

10. Kite Flying. (1852). *David Cox*

11. The Lincolnshire Fens. *P. De Wint*

12. The Hayfield. (1833). *David Cox*
Exhibited at the Whitworth Institute, Manchester, 1912.
PLATE XVIII.

13. Streatham Common. *P. De Wint*
PLATE XXXI.

14. Boys Fishing. *David Cox*
Illustrated in the "Studio" Special Number, 1922.

15. A Border Stream. *P. De Wint*

16. The Skirts of the Forest. *David Cox*
Exhibited at the Liverpool Art Club, 1875.
Exhibited at Birmingham, 1890.
Illustrated in Solly's "Life of David Cox."
PLATE XXV.

17. Lake Hewell, Worcestershire. *P. De Wint*

18. A Rocky Scene, near Capel Curig, North Wales. (1851). *David Cox*
Exhibited at Birmingham, 1890.

19. On the Mountain. *David Cox*
Exhibited at Birmingham, 1890.

20. A Sussex Cornfield. *P. De Wint*

TURNER DRAWINGS—GROUP B.
1817-1820.

21. Mainz and Kastel. (1817). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.

22. Lurleiberg. (1817). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.
Exhibited at the Old Masters' Exhibition, Burlington House, 1889.

23. Biebrich Palace on the Rhine. (1820). *J. M. W. Turner, R.A.*
From the Swinburne Collection.
Exhibited at the Old Masters' Exhibition, Burlington House, 1887.

24. The Crook of Lune. (c. 1818). *J. M. W. Turner, R.A.*
Engraved by J. Archer for Whitaker's "History of Richmondshire."
Illustrated in "The Studio" Special Number, 1909.
Illustrated in Wedmore's "Turner and Ruskin," Volume I.

25. Mainz. (1817). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.

26. Weissenthurm and the Hoche Monument. (1817). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.
Exhibited at the Old Masters' Exhibition, Burlington House, 1889.
PLATE V.

27. Canterbury. *P. De Wint*

28. Crowland Abbey. *P. De Wint*

29. The Glebe Farm. *P. De Wint*
Exhibited at the Manchester Jubilee Exhibition, 1887.
Exhibited at the Whitworth Institute, Manchester, 1912.

30. The Watering Place. *P. De Wint*

TURNER DRAWINGS—GROUP D.
Engraved in the "England and Wales" Series.
1825-1835.

31. Barnard Castle. (c. 1825). *J. M. W. Turner, R.A.*
Exhibited at the Old Masters' Exhibition, Burlington House, 1889.

32. Stonehenge. (c. 1827). *J. M. W. Turner, R.A.*
Illustrated in Phythian's "Turner."
Illustrated in Wyllie's "J. M. W. Turner."
Exhibited at the Old Masters' Exhibition, Burlington House, 1889.
Exhibited at the Guildhall Exhibition, 1899.

33. Colchester. (c. 1825). *J. M. W. Turner, R.A.*
Exhibited at the Old Masters' Exhibition, Burlington House, 1908.
Illustrated in Armstrong's "Turner."

34. The Falls of Tees. (c. 1825). *J. M. W. Turner, R.A.*

35. Derwentwater. (c. 1835). *J. M. W. Turner, R.A.*
Engraved as "Keswick Lake, Cumberland."
Exhibited at the Guildhall Exhibition, 1899.
Illustrated in "The Studio" Special Number, 1903.

36. The Beach at Rhyl. (1854). *David Cox*
PLATE XXIV.

37. Windsor Castle. (c. 1829). *J. M. W. Turner, R.A.*
Exhibited at the Guildhall Exhibition, 1899.
Illustrated in Armstrong's "Turner."
PLATE VII.

38. On the River Witham. *P. De Wint*

39. Bedford. (c. 1829). *J. M. W. Turner, R.A.*

40. Malmesbury Abbey. (1826). *J. M. W. Turner, R.A.*
Illustrated in Armstrong's "Turner."

41. Kidwelly Castle. (c. 1835). *J. M. W. Turner, R.A.*
PLATE VIII.

42. Warwick Castle. (c. 1830). *J. M. W. Turner, R.A.*
Exhibited at the Manchester Jubilee Exhibition, 1887.
Exhibited at the Guildhall Exhibition, 1899.
Illustrated in Wedmore's "Turner and Ruskin," Volume I.

43. A Suffolk Village. *P. De Wint*

44. Kirkstall Abbey, Yorkshire. *P. De Wint*
PLATE XXXII.

45. Gloucester. *P. De Wint*

46. A Harvest Field with a Distant View of Lincoln. *P. De Wint*
PLATE XXX.

47. Lowther Castle. *P. De Wint*

48. Kenilworth. *P. De Wint*

49. The Blackberry Gatherers. (1850). *David Cox*
Exhibited at Glasgow, 1901.
Exhibited at the Whitworth Institute, Manchester, 1912.

50. Harvesting. *P. De Wint*
PLATE XXIX.

51. Cookham. *P. De Wint*
Illustrated in "The Studio," May, 1922.

TURNER DRAWINGS—GROUP F.
Completed Drawings, 1836-1843.

52. Lucerne: Moonlight. (1843). *J. M. W. Turner, R.A.*
(See Epilogue to Ruskin's Notes).
Illustrated in Armstrong's "Turner."
Illustrated in "The Studio" Special Number, 1922.

53. The St. Gothard Pass: Storm Effect. (c. 1836). *J. M. W. Turner, R.A.*
From the Munro of Novar Collection.
Exhibited at the Manchester Jubilee Exhibition, 1887.
Exhibited at the Guildhall Exhibition, 1899.
Exhibited at Birmingham, 1899.

54. Constance. (1842). *J. M. W. Turner, R.A.*
Exhibited at the Fine Art Society's Exhibition, 1878.
(See Epilogue to Ruskin's Notes).
Illustrated in Armstrong's "Turner."
Illustrated in Wedmore's "Turner and Ruskin," Volume I.
PLATE IX.

55. The St. Gothard: Pass of Faido. (1843). *J. M. W. Turner, R.A.*
Exhibited at the Fine Art Society's Exhibition, 1878.
(See Epilogue to Ruskin's Notes).
Illustrated in "The Studio" Special Number, 1903.
Illustrated in Wedmore's "Turner and Ruskin," Volume II.

56. Brunnen, Lake of Lucerne. (1842). *J. M. W. Turner, R.A.*
(See Epilogue to Ruskin's Notes).
Illustrated in Armstrong's "Turner."
PLATE X.

57. The Lake of Lucerne. (c. 1840). *J. M. W. Turner, R.A.*
Exhibited at the Old Masters' Exhibition, Burlington House, 1886.
Exhibited at the Manchester Jubilee Exhibition, 1887.
Exhibited at the Guildhall Exhibition, 1899.
Exhibited at the Whitworth Institute, Manchester, 1912.

58. Bettws-y-Coed Church. (1852). *David Cox*
PLATE XXIII.

59. A Mountain Spring. *David Cox*

60. Counting the Flock. (1849). *David Cox*
PLATE XXII.

61. On the Thames near Twickenham. *P. De Wint*
Exhibited at the Whitworth Institute, Manchester, 1912.

62. Penrhyn Castle. *P. De Wint*

63. A Glade at Lee, Derbyshire. *P. De Wint*

64. Going to the Mill, Harborne. *David Cox*

65. The Mill Stream. *P. De Wint*

66. A Lake Scene in Wales. *David Cox*

67. Dover Castle. *P. De Wint*

68. Clee Hills, Shropshire. *P. De Wint*

69. Harvest Time. *P. De Wint*

70. Glastonbury. *P. De Wint*

71. Matlock Tor. *P. De Wint*

TURNER DRAWINGS—GROUP C.
1800-1820. (Contemporary with Groups A and B).

72. Poole Harbour. (c. 1812). *J. M. W. Turner, R.A.*
Engraved by G. Cooke for the "Southern Coast" Series.
Exhibited at Cooke's Exhibition, 1822.
Exhibited at the Whitworth Institute, Manchester, 1912.

73. Merton College, Oxford. (c. 1800). *J. M. W. Turner, R.A.*

74. An Old Farmstead. *P. De Wint*
PLATE XXXIII.

75. The Bridge at Narni. (c. 1817). *J. M. W. Turner, R.A.*
After a drawing by J. Hakewill.
Engraved by J. Middiman for Hakewill's "Italy."
Exhibited at the Fine Art Society's Exhibition, 1878. (See Ruskin's Notes).
Exhibited at the Guildhall Exhibition, 1899.
Illustrated in Armstrong's "Turner."

76. Le Pont Louis XVI., Paris. (1832). *David Cox*
PLATE XVII.

77. Lake Nemi. (c. 1817). *J. M. W. Turner, R.A.*
After a drawing by J. Hakewill.
Engraved by J. Middiman and J. Pye, for Hakewill's "Italy."
Exhibited at the Fine Art Society's Exhibition, 1878. (See Ruskin's Notes).
Exhibited at the Guildhall Exhibition, 1899.
Illustrated in "The Studio" Special Number, 1909.
Illustrated in "The Studio" Special Number, 1919.

78. Bray-on-Thames. *P. De Wint*

79. Whitehall. *David Cox*

80. Turin: from the Church of the Superga. (c. 1818). *J. M. W. Turner, R.A.*
After a drawing by J. Hakewill.
Engraved by J. Mitan, for Hakewill's "Italy."
Exhibited at the Fine Art Society's Exhibition, 1878. (See Ruskin's Notes).
Illustrated in "The Studio" Special Number, 1909.

81. Lancaster Sands. *David Cox*
PLATE XX.

82. Margate. (c. 1822). *J. M. W. Turner, R.A.*
Engraved by G. Cooke for the "Southern Coast" Series.
PLATE VI.

83. Barges on a River. (c. 1800). *J. M. W. Turner, R.A.*
PLATE XI.

84. Snowdon. *David Cox*

85. Loch Katrine. (c. 1832). *J. M. W. Turner, R.A.*
Engraved by W. Miller for Scott's "Lady of the Lake."

86. Mainz. (c. 1832). *J. M. W. Turner, R.A.*
Engraved by W. Miller for Scott's "Life of Napoleon."

TURNER DRAWINGS—GROUP E.
Sketches, 1835-1841.

87. Venice: the Mouth of the Grand Canal. (c. 1841). *J. M. W. Turner, R.A.*
Illustrated in "The Studio" Special Number, 1919.

88. The Town and Lake of Thun. (c. 1838). *J. M. W. Turner, R.A.*
Exhibited at the Guildhall Exhibition, 1899.

89. An Alpine Valley. (c. 1835). *J. M. W. Turner, R.A.*

90. The Valley of the St. Gothard. (c. 1835). *J. M. W. Turner, R.A.*

91. Dawn after the Wreck. (c. 1841). *J. M. W. Turner, R.A.*
PLATE XII.

92. An Alpine Stream. (c. 1840). *J. M. W. Turner, R.A.*
From the Ruskin Collection.
PLATE XIII.

93. The Val d'Aosta. (c. 1835). *J. M. W. Turner, R.A.*

94. Venice: the Grand Canal. (c. 1841). *J. M. W. Turner, R.A.*
PLATE XIV.

95. Andernach. (c. 1840). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.

96. Asking the Way. *David Cox*
Exhibited at the Manchester Jubilee Exhibition, 1887.

97. Haymaking: a Windy Day. (1853). *David Cox*

98. The Storm. *David Cox*
Exhibited at Birmingham, 1890.

99. Dort from the Sea. (1831). *David Cox*

100. Crossing Lancaster Sands. *David Cox*
Exhibited at the Whitworth Institute, Manchester, 1912.

101. Malmesbury Abbey. *P. De Wint*

102. Richmond, Yorkshire. *David Cox*

103. The Gleaners' Return: Sussex. (1830). *David Cox*
Exhibited at Birmingham, 1890.

104. Calais Pier. (1832). *David Cox*
Exhibited at Birmingham, 1890.

105. Case containing Sketch Books by P. de Wint.

106. Rouen. *P. De Wint*

107. Lugg Meadows. (c. 1817). *David Cox*
Exhibited at the Liverpool Art Club, 1875.
Exhibited at Birmingham, 1890.
Illustrated in Solly's "Life of David Cox."

108. Brough Castle. *David Cox*
Exhibited at the Liverpool Art Club, 1875.
Exhibited at the Art Treasures Exhibition, Manchester. 1878.
Exhibited at Birmingham, 1890.

109. Kenilworth Castle. *David Cox*

110. Dover. *David Cox*
Engraved by J. Rogers for "The Watering Places of Great Britain."

111. A Staffordshire Watermill. *David Cox*
Exhibited at Birmingham, 1890.

112. A Cottage on the Norfolk Broads. *P. De Wint*
PLATE XXVII.

113. Godesberg. (1817). *J. M. W. Turner, R.A.*
From the Farnley Hall Collection.
Illustrated in "The Studio," April, 1923.

114. On the Moor. *David Cox*

115. Pembroke Castle: Clearing up after a Thunderstorm. *J. M. W. Turner, R.A.*
Exhibited at the Royal Academy, 1806.
Illustrated in "The Studio," April, 1923.
Illustrated in Armstrong's "Turner."
Illustrated in Wedmore's "Turner and Ruskin," Volume II.

116. On the Wharfe. (c. 1815). *J. M. W. Turner, R.A.*
Exhibited at the Old Masters' Exhibition, Burlington House, 1908.

117. Carnarvon Castle. *P. De Wint*

118. Saltwood Castle. *David Cox*

119. The Old Bridge. *P. De Wint*
PLATE XXVI.

120. Cromer. *P. De Wint*
Exhibited at the Old Masters' Exhibition, Burlington House, 1906.

121. On the Yare. *P. De Wint*

122. Bolton Abbey. *P. De Wint*

123. The Watering Place. *P. De Wint*

124. The Orchard. *David Cox*

125. The Anglers. (1847). *David Cox*

126. The Farm Pond. *P. De Wint*

127. Dartmouth. (c. 1813). *J. M. W. Turner, R.A.*
Engraved by W. B. Cooke, for the "Southern Coast" Series.
PLATE IV.

128. The Return from Market. (1836). *David Cox*

129. Near Staines. *P. De Wint*

130. On the Medway. *David Cox*

131. Dover Priory. *P. De Wint*

132. Isola Bella, Lago Maggiore. (c. 1817). *J. M. W. Turner, R.A.*
After a drawing by J. Hakewill.
Engraved by J. Fittler, A.R.A., for Hakewill's "Italy."

133. Calais Pier. *David Cox*
PLATE XVI.

134. Cookham. *P. De Wint*
PLATE XXXIV.

135. Leckhampton Mill. *P. De Wint*

136. Windsor: "The Queen!" *David Cox*
Illustrated in "The Studio," April, 1923.
PLATE XXI.

137. Homewards. *David Cox*
PLATE XIX.

138. Folkestone. *David Cox*
Engraved by J. Rogers, for "The Watering Places of Great Britain."
PLATE XV.

OPPÉ (Adolf Paul)
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